

SACRED DANCE GUILD NEWSLETTER

PRESIDENT: MRS. CHARLES WOLBERS, 111 SOUTH GREEN STREET, EAST STROUDSBURG, PENNSYLVANIA
 EDITOR OF NEWSLETTER: MRS. MARGARET FISK TAYLOR, 7 FORT STREET, ATHENS, OHIO

SEND \$2.00 ANNUAL DUES (PAYABLE EACH FEBRUARY) TO MEMBERSHIP CHAIRMAN, MISS HAZEL BAILEY, 74 SEA STREET, QUINCY, MASS. THE DUES COVER THE SUBSCRIPTION TO THE THREE ISSUES OF THE NEWSLETTER IN APRIL AND SEPTEMBER, 1963, AND IN JANUARY, 1964. THE NEWSLETTER CARRIES NATION-WIDE REPORTS, ANNOUNCEMENTS AND ARTICLES. YOUR \$2.00 MUST BE PAID IN ORDER FOR YOU TO RECEIVE THE NEWSLETTER.

 * SPRING CHOIR FESTIVAL * JUNE INSTITUTE AT CAZENOVIA COLLEGE, N.Y.
 * *
 * SAT., MAY 18 HANOVER, N.H. * JUNE 24, 25, 26 (see page 2)

Executive Board of the Sacred Dance Guild for 1963-1964:

Pres.: Mrs. Charles Wolbers	Treas.: Mrs. Norman Saunders
Vice Pres.: Rev. Robert Storer	Mem. Ch.: Miss Hazel Bailey
Recording Sec.: Mrs. M. Webb Wright	Program Ch.: Mrs. Prescott Fuller
Corr. Sec.: Mrs. Norman Walz	Publicity Ch.: Mrs. David Bennett

ANNUAL SPRING FESTIVAL OF THE SACRED DANCE GUILD

Saturday, May 18, at Hopkins Center, Dartmouth College, Hanover, N.H.

Theme: Contemporary Dance in Worship

At Hopkins Center the entire spring months are being devoted to a program of Contemporary Arts and Religion and we are honored to present Contemporary Dance in Worship.

On May 18 from 9:00 a.m. to 4:30 p.m. the Sacred Dance Guild will have workshops, panels, films and Festival Vesper Service. These are open to all -- leaders, directors, members of choirs, ministers, church school teachers, and lay people. Pre-register to be assured of place and space.

Our Workshops will explore the use of contemporary dance forms in services of worship. How can we best use this kind of motion to express and communicate with the congregation? One of the leaders of these workshops is Virginia Lucke of Storrs, Conn.. Mrs. Lucke is both a trained dancer with a master's degree in dance from the Univ. of Wisconsin and dedicated and active director of choirs in the Congregational Church in Storrs. As M.J.W. says, "Her dancers are well trained. Through the actual performing skill there emanates a spiritual depth that is lacking in many choirs. Because she leads with this 'special something', it is with a great deal of pleasure that we look forward to her teaching at the Festival Workshop."

There will be a film on movement after lunch. Several choirs will present demonstrations and receive suggestions.

Panelists will present four viewpoints, then discussion, then an opportunity for questions from the group. If you have questions for the panel to cover as they discuss "Sacred Dance in Worship", send them along to Ruth Rayton, chairman.

(over)

2.

At 3:30 the Vespers, "Sacred Dance in Worship" will include interpretations by invited choirs. This will be open to the public.

The committee for the Festival hopes this day will be an enriching one for each individual; also a contribution by the Sacred Dance Guild to the program at Hopkins Center. The committee will have a more detailed announcement soon with names of other leaders and panelists.

Mrs. Allen King, 10 Conant Rd., Hanover, N.H. will be in charge of registration.
Fees: Members - \$1.50; non-members - \$2.50

Student members - \$1.00; student non-members - \$1.50

Gifts from Sponsors will be appreciated to help defray expenses

Make checks payable to the Sacred Dance Guild.

Planning Committee: Mrs. Ruth Rayton, 2 Tyler Rd., Hanover, N.H.,
Mrs. Jeanne Saunders, Mrs. Mary Johnson, Mrs. Jeanne Fuller,
and Mrs. Mary Jane Wolbers, (ex-officio)

JUNE 24,25,26, 1963 - TRAINING INSTITUTE OF THE SACRED DANCE GUILD

at CAZENOVIA COLLEGE, N.Y.

Exciting plans are developing - both dance and theology - for our June Institute! Cazenovia College is in the village of Cazenovia on Rte. 20, twenty miles east of Syracuse, N.Y., and on Rte. 13, sixty miles north of Ithaca, N.Y.. Rail, plane, and bus transportation into Syracuse are good and Greyhound bus operates between Syracuse and Cazenovia. Come from far and near!

We will be accommodated in dormitories and have our meals in the college dining hall. Sheets, pillow cases and towels are furnished as well as pillows and blankets. Just bring yourself and a small suitcase!

There is adequate space for all our interests in the buildings on campus. Cazenovia Lake is two blocks from the college with good swimming.

Doesn't it sound marvelous? Start saving your money. Total expense: \$40.00.

The committee will get out more detailed information which will probably be available at the May Festival. Write for information to :

Mrs. Jeanne Fuller, 10 Hickory Lane, Darien, Conn..

August 3-10, 1963 - Margaret Fisk Taylor will teach two morning courses and an afternoon workshop at the Northern New England School of Religious Education. This will be at Geneva Point Camp on Lake Winnepesaukee, N.H. (near Meredith) Total cost for adults: \$42.00; reduced fees for children. For information, write to: J.H. Douglass, 3060 Riverside Ave., Somerset, Mass. This is an inter-denominational conference. One morning course is for teachers of children; the other is for youth and for leaders of youth and adults.

July 23-25 Kirkridge, in Bangor, Pa. announces its "Dance and Christian Worship" retreat. For information, write to Mr. Joseph Platt, Kirkridge, Bangor, Pa.

MESSAGE FROM THE PRESIDENT:

It is gratifying, indeed, to know of your generous gifts to the Ruby Henderson Memorial Fund. This fund will be used for scholarships to the June Institute. I have spoken to many who said they wished they could have given more to the Fund. I want you to know that the opportunity to give has not passed; you may contribute to this Fund at any time. We hope to make scholarships available for many years to come. To accomplish this, the Fund must grow and be a truly "living memorial" to our Ruby!

Speaking of scholarships, has it occurred to you that your choir could provide a scholarship for one of its members to attend the June Institute? (Or perhaps a church organization would be interested in doing this.) My choir did this once; the money was raised by a "silver tea" held in my home. If you are interested to know how this worked, and how we selected a winner, write to me. The members of another choir "chipped in" to send a representative when they found it was a financial burden for all to attend. In both of these cases, the returning member enriched her own experience and the work of the choir by reporting back what she had learned.

Recently, I had the pleasure of seeing Carola Goya and Matteo in a concert, and of entertaining them at my house. What a delightful and talented pair this is! Matteo does a lecture on "Dance and Prayer, the Oldest of the Arts" which should be seen by every one of you.

Plan now to attend the June Institute. And I hope I will see everyone at the Festival on May 18 in Hanover. This is truly an auspicious occasion, and the Guild is honored to have a part in Dartmouth College's "Contemporary Arts and Religion" program.

Mary Jane Wolbers,
President of the Sacred Dance Guild

Further information from our President:

Supplement III to the list of books and other resources in sacred dance, issued by Mary Jane Wolbers, will appear in the next issue of the Newsletter. Special thanks go to those members who call our attention to articles and other material in this field. No single person could really keep up with these resources. When you see or read (or hear about) something which is of interest, won't you write to us?

Finally found who puts out the paperback version of Doris Humphrey's The Art of Making Dances. This is an Evergreen Book (E - 351) by Grove Press, 64 University Place, N.Y. 3, N.Y..

Mary Jane Wolbers will present a Lecture-Demonstration on Sacred Dance before the National Dance Section of the American Assoc. for Health, Physical Education and Recreation National Convention on May 6 in Minneapolis, Minn.

We all appreciate our devoted, hard working President. We are indebted to her for all kinds of gathering of materials - bibliographies and material for the Newsletter. Carol Davis writes: "My copy of the Newsletter, since Oct. 1960, is stored in a folder. I use them regularly for reference." Bravo!

POCONO REGIONAL SACRED DANCE GUILD WORKSHOP - October 12 - Canadensis, Pa.

The first Pennsylvania Regional Workshop will be held in the Canadensis Methodist Church on October 12, 1963. Canadensis is near Delaware Water Gap and the Stroudsburgs. Its location should make it possible for interested persons in New Jersey and southern New York to attend, as well as Pennsylvanians.

Tentative plans include the leadership of Janet Walz (doing a session on "Spiritual Preparation for Sacred Dance") and Linda Lion Smiler (leading in dance technique and creative work). Mrs. Smiler is the director of dance at Centenary College, Hackettstown, N.J.

The committee working with Mary Jane Wolbers for the Pocono Regional Workshop includes Janet Walz, Virginia Wagner, and Pat O'Neill from the host church. Write Virginia Wagner for detailed information and copy of the flier which will be available soon: Mrs. Hubert Wagner, 6608 North 6th St., Philadelphia 26, Pa.

JEANNE FULLER, OUR PROGRAM CHAIRMAN WRITES:

Fall seems a long way off at this spring moment. However, it is not too soon for Sacred Dance Guild members to be considering Fall Workshops. We need "Host" churches? Are you and your church able to volunteer your services for a Regional Fall Workshop?

If this request is meaningful to you, then contact me:

Mrs. Jeanne Fuller,
10 Hickory Lane,
Darien, Conn.

and I will supply you with "procedure sheets" for your convenience in getting the wheels in motion. As you see in the preceding item, our president has the Pocono Regional Workshop well in hand. No grass grows under her feet!

I am instigating a new tool for the use of those setting up workshops. It is a RESOURCE PERSONNEL FILE to be arranged under three categories:

- (1) Theological resource persons
- (2) Professional dance resource persons
- (3) Sacred dance guild member leadership.

Will you help in creating this file? Please send your suggestions - names and addresses of people who have served as leaders in the past that you have enjoyed and would like again; also names and addresses of people who would be new to us but should be recommended.

Thank you for your help -

Jeanne Fuller

Now that we have taken a look into coming events, let's turn to a Report on the February Workshop and the Annual Meeting. This Newsletter goes to many who were not able to get to the February meeting, so we appreciate the full report. Stanley Arendholz wrote, "I was not able to get to either of the fall workshops, but the coverage of both in the last Newsletter was the next best thing." So -- here are some full reports.

REPORT ON THE MID-WINTER WORKSHOP AND ANNUAL MEETING

International House, 500 Riverside Drive, New York, N.Y., February 21-22, 1963

Compiled and submitted by Judith A. Bennett, Chairman

REPORT OF PROGRAM CHAIRMAN:

Comfortably accommodated in new surroundings, the 1963 Mid-Winter Workshop and Annual Meeting drew a registered attendance in the seventies. The friendly atmosphere of International House was stimulating to our purposes, and the facilities seemed to be quite adequate. Many of us will recall with amusement the curiosity and delight which our bare-footed trek to the cafeteria drew each day from International House residents!

Our program proceeded as scheduled with two exceptions. Due to illness, Ruth St. Denis was unable to appear with Leda Canino in the presentation of her poems on Thursday evening; Joseph Canino graciously stepped in to read the poems in her place. Also absent due to illness was the Rev. Mr. Robert Meyer, who was replaced on the evaluation panel by our Robert Storer.

Leda Canino presented us with a challenging and rewarding session on Thursday morning. It's full impact was evident in the afternoon when, as a choreographic project, the participants produced what many judged to be the finest piece of group choreography to come out of any Guild session. In the evening we saw Leda perform dances which were stirring to the imagination, nourishing for minds hungering for truth, and beautiful to behold.

Late afternoon saw participants divided: officers attended the meeting of the Executive Committee in preparation for the Annual Meeting the following day. All others met with Virginia Lucke in the Directors' Clinic, which met with resounding success under Mrs. Lucke's creative leadership.

On Friday Mary Hinkson began our day with an exploration into the movement vocabulary of Martha Graham. Those seeking to deepen their awareness of the power of movement, to heighten its expressiveness, should have found much value in this session.

The afternoon contained much that was exciting, beginning with the discussion of "Art and the Human Condition" by Professor Joseph Canino of New York University. The evaluation session which followed brought forth works of such quality that many were led to comment that this session provided living proof of growth and of the evolvement of high standards within the Guild over the past few years.

The afternoon drew to a close with the evaluation of the dances, introducing the participants to the keen insights and valuable suggestions of two leaders new to the Guild - Rose Lischner of Hebrew Union College in New York City and Phyllis Johannes of Washington, D.C., who is affiliated with the Laubach literacy program.

Observing Friday's activities were two professional dancers: Litia Namoura and Leticia Jay.

At the close of the Workshop participants scattered in a hundred directions, leaving a weary Program Committee with at least a hundred questions. Was the program challenging? Did it prod to greater heights, yet not leave too many running breathlessly behind? Did we achieve the healthy balance we had sought?

LEDA CANINO'S REPORT ON "THE DANCER'S QUEST FOR TRUTH":

In modern dance history key artists loom large in our minds as the visionary prophets of our ideas today. The purposes of this workshop were manifold: to study and become illumined by the re-creation of certain established dance truths; to let the mind comprehend the profound and directed philosophies of our dance ancestors and to have the body give these ideas meaning; to create our own unique truths out of the realization of dance history and connecting our vital pulse in an ascendant affirmative tone with those artists who have nourished us with their inspirations.

The philosophy of the first creative dance artist, Isadora Duncan, was introduced with special emphasis on the "freed" torso and spirit of man. To unchain the body from conventional fetters, to rediscover the soaring nature of man, to find in this freedom an exhilarating atmosphere for expressive motivation - this Isadora proclaimed as her truth. The participants of the workshop worked then with movement which held the torso contained and locked within. As soon as the living breath became evident, the contained element expanded and sequentially the head, the arms, the legs, the entire body freed itself from this containment using the crescendo of the breath itself to enlarge movement and to force power and speed into action. A technical movement theme was first presented for all to experience the contained-to-freed qualities. Then each dancer found his method of containment using his own breathing built unusual and stirring variations in the direction of an entirely freed being. Grouping several dancers together in choreographic form, one witnessed dramatic and expressive responses proving to us that out of our own truthful new beginnings in movement we also, like Isadora Duncan, are "uncovering the substance of the dance."

The second dance artist, part of past and very active in present history, was Ruth St. Denis. John Martin, dance critic, wrote: "Both Duncan and Denis were romanticists to their fingertips, but the romantic credo of Isadora elevated the human passions to heights of heroic grandeur, while that of St. Denis led her to dance herself free of human passions towards a world of pure spirit. Transcendental peace and poise of the Orient were to be her guiding force." We prepared for this second section of the class by studying isolated movements of the head, shoulders, chest, ribs, hips, knees and feet with variations of weight, speed and intensity, discovering that each isolated element of the body brings with it "built-in" or natural meanings to be perceived. Ruth St. Denis in her work has chosen always the upper torso as the focal element of her expressive direction. We meditate through the power of mind and all physical movements are born out of the ennobled brow of man. Sitting, legs crossed, the spine erect, one "makes the body an instrument for the unending currents of life to flow through." The arms, the head, the hands, the legs began then to move with fluidity after the silence of the seated position. The participants were then asked to concentrate on the palms of their hands and to motivate all motion by the relation of palms. Excellent studies evolved using silences with long fluid phrases of motion. The studies were created on all levels and in group combinations as well. We became sensitive within our hands to pause a moment to carry a votive light in the living spirit of Ruth St. Denis.

The final section of the workshop led us in historical sequences to the proclamations of two dramatic-dance giants. One - Mary Wigman - used space as man's environment. The dancer moved within this environment forever passionately declaring his mental and physical conditions within the space and the outcome of his fate. Not only then does man dance his personal problems, but the dancer, in this point of view, danced the universal human problem. And within such a philosophical art concept, the dancer explored to the fullest all possibilities of motion, dissonant and angular as well as harmonic. Since Mary Wigman used

Leda Canino's Report (cont.)

space as her protagonist, the group began to move in many directions through space with purposive quality. Moving forward, backward, sideward, changing within a steady beat the entire room pulsated with man, coming and going. Drama is inherent in the direction in which man moved, and to create a climax within this horizontal direction, a vertical change was imposed - a giving in to gravity, falling onto the floor and then recovering ready to move through space once more.

With the two words, FALL and RECOVERY, one names Doris Humphrey as a second great dramatic-dancer-choreographer whose quest for truth actually became a scientific search within the nature of motion. "In the exploration of space our plunging into it or resisting it takes a vertical dimension - resistance to gravity." The participants in two large rooms continued their improvisations directing purposive walks through space toward each other with climactic falls and recoveries giving the feeling that man strives to meet man face to face and yet is diverted by other powerful energies changing his focus. However, the recovery is a must and at the suspended point of recovery we find new strength to step out once again.

The afternoon session continued with a reading of part one, "Triumphal March" from T.S. Eliot's poem, Coriolan. This poem was selected because it made a powerful statement on man's condition and fate right now - where we stand, and who those are who are directing us toward truth. There are layers of feeling and meaning in the poem, from naturalistic sarcasm to delicate poetic utterances all underlined by a steady drum beat of a rather garish parade. With three groups of dancers their choreographic problems were posed. One group was to create a pompous parade as the focal structure of the form. A second group was to create a raucous and somewhat vulgar crowd watching the parade. The third group, on the way to the temple, happened to be caught at the time of the parade. However slow and difficult their journey to the temple seems to be, here is a group also in Triumphal March with a much more glorious mission than the glorified parade. Each group choreographed its own section. The parade group used percussions with a quality of mock distorted nobility that was excellent. The crowd was created with a rhythmically strong anticipated build-up in dramatic movement using actual repeated word sounds to simulate group noises in a very effective way. The temple group created a strong directional focus with individual statements of words, "Light, light" Combining and arranging the three groups rhythmically, spatially and dynamically, the participants created a fine dramatic composition which maintained the various layers of feeling and thought inherent in the poem. Laura Seitz composed music of three qualities which was excellent.

VIRGINIA LUCKE'S REPORT ON THE DIRECTOR'S CLINIC:

My function seemed one of bringing in relevant material from past festivals and discussions. There was no problem of discussion; people were eager to share and to try to help each other.

I felt that those who had asked for help left with a feeling of something with which to start to solve their problems - we didn't guarantee ready-made answers! We dealt with practical solutions more than theoretical ones. I believe that this could be a frequent part of our regional meetings.

Unanimous opinion was expressed on the need for any dance presented to be completely integrated into the service. Examples of different types of services were mentioned: seasonal, monthly, or annual, as ways to introduce dance as a

a part of worship. Some churches now have Fine Arts programs when all the arts are represented, such as music, literature, paintings and sculpture - these arts by members of the congregation as well as professional artists, held in church buildings. Dance fits into these programs naturally. These form a beginning step. Next comes education.

The choir leader must utilize every opportunity to educate not only herself, her choir, but her congregation also. Lecture demonstrations for Women's Fellowship, Alliance meetings, ministers and ministers' wives meetings; perhaps start with sacred dance in church school worship services, certainly in church school classes whenever possible for those are your congregation of the future! Mention was made of the TV programs utilizing dance. One group of high school students meets Sunday morning to watch the TV programs the first hour, then discusses them the second hour. Point out religious subjects in current dance programs by professional dancers. Be patient, be persistent.

Teachers must constantly help choir members to discover the marvelous possibilities of their own bodies in movement, in expression of ideas with this movement. Of course this points again to the need for technical training. To the question where to find help, several names of teachers were proffered for new groups on Long Island, in addition to reiterating the willingness of experienced dance choir leaders to help beginners. The group was reminded of Evelyn Broadbent's remark at Peterborough: "Not all of life is happy, beautiful, gay -- we need to show the other side, too, to be honest."

Again, the statement was made that the choir leader must start where she finds her church, her choir. Some churches have very flexible policy regarding worship services, others more rigid. Some ministers are freer to introduce new forms into worship services than others. Certainly the interest and understanding of the minister is very important. Likewise the leadership of the dance choir.

It was concluded that each sacred dance choir leader must start where she is and go forward toward the highest ideals at a pace that will be determined by how much she is able to educate* her group and her congregation. No two churches will be the same.

* editor's note: Dear earnest educating choir leaders, I wasn't in your clinic, but you sound as if you were the ones to "educate" children, youth, congregation, ministers and ministers wives! Rather let us who lead choirs humbly "relate" thru our continual growth in (1) teaching in the church school and going to summer conferences to learn what our churches are trying to teach -- then experiment with our church school worship services; (2) by attending adult discussion groups and attending church services so that we may absorb contemporary religious concerns as the minister seeks to enlighten us -- then with mutual respect and devotional endeavor we may be ready to try to use this art form of sacred dance - to communicate with such conviction and humility that the term "educate" is scarcely needed.

The only healthy way for the meaningful growth of sacred dance is for those who love dance to dedicate time in training and discipline in religious growth and for the church worker to spend time in training in basic technique and encourage the use of creative movement. That's why we have the Sacred Dance Guild - but we are not an end in ourselves. God opens doors as we are truly ready.

Perhaps instead of "educate" we might agree on "explain" with "introductory remarks" and explanatory paragraphs when our choirs are asked to take part in meetings or worship services.

ROBERT STORER'S REPORT ON THE CLASS TAUGHT BY MARY HINKSON

Miss Hinkson explained to the group that the Graham technique is highly complicated, disciplined and stylized. It would be impossible to do more than give a basic orientation in two hours. She handled the large group of fifty-five people on the floor with skill and grace, and in a quiet self-possessed way. About fifteen people watched from the sidelines.

Almost one hour was spent on the floor, oriental fashion. Exercises centered around breathing, pushing air out, taking it in, stretching all parts of the body. With the back straight the air was forced out of the body until it became round and soft. Legs were kept crossed or extended for various exercises - simple to watch but not easy to do! Some exercises were done with arms behind the back, then one hand on top of the other elbows extended. Pressing air out, the hands come together, prayer fashion, chest concave. In pressing air out the body was not allowed to shrink, but kept tall and erect.

Next, flat on the back, arms relaxed at the sides, the weight of the back pressed into the floor, air was again pressed out, letting the back arch and the feet come up with knees bending. This was repeated on knees, pushing the center of the body in and out with the breath, slowly and controlled.

The second part of the class focused on basic positions, still pressing the center of the body down toward the floor and up, moving in a controlled manner. Breathing was practiced in the standing position, pressing the air out and shouting "ONE" with a loud noise.

Moving diagonally across the floor, the group walked with a slow count while the hands fluttered in a rapid hand-clapping gesture. Then a forward walk, with conviction, was attempted, the body pulling forward, avoiding a "march". Various other forms of walking were employed: with directional changes, with a pivot, on the whole foot, on the toes, alternating whole foot and toes.

Comment by Storer: The entire two hours seemed to go rapidly. It convinced this observer that we of the church do not have this kind of time to produce a highly technical instrument. We can make use of this approach, particularly the breathing, the body-control, the energy behind movement. For the most part we will continue to be amateur dancers in church, making use of movement to enrich what we are trying to "say", but not dancing - really dancing. Our congregation is not ready for dance as dance. We should not attempt to kid ourselves. What we do in the sanctuary we regard as an element in a worship service, and not as a concert number.

Comment by Virginia Lucke: Mary Hinkson did a beautiful job - fine planning of progression in difficulty of technique, she herself a perfect dancer with deep inner feelings. . . . I always feel that to see someone like Donald McKayle & Mary Hinkson is good for us to keep us from nestling comfortably in a self-satisfaction rut - yet we don't want to scare the very new and those with little technical training. Not an easy dilemma to solve.

Gertrude Lippincott, professional dancer and educator in Minneapolis:

"Considering the lack of values and the prevalence of existentialism in contemporary arts, dance included, perhaps religious dance can help to bring some positive attributes back into dance before it becomes complete nihilism."

MARY JANE VOLBERS' REPORT ON THE EVALUATION SESSION

PANEL OF CRITICS: Rose Lischner, teacher of music at Hebrew Union College in New York City, dancer and choreographer; Leda Canino, dancer, choreographer, executive board member of the Sacred Dance Guild; Phyllis Johannes, teacher of dance, lecturer, Foreign Student Representative of the Laubach Literacy Fund, Inc.; Joseph Canino, artist, teacher, professor of Art at New York University; Robert Storer, pastor, Unitarian Church, Winchester, Mass.

PRESENTATIONS:

- "The Twenty-Third Psalm" - choir from the Presbyterian Church of Westfield, N.J.
(Ethel Rabin, director)
- "The Miracle" - choir from the Congregational Church of Storrs, Conn.
(Virginia Lucke, director)
- "Mary" - solo by Ethel Rabin (753 Oak Ave., Westfield, N.J.)
- "Madeline" - junior group of the Dancers of Faith, West Chester, Penn.
(Louise Mattlage, director; Dolores Pye Josey, assistant)
- "Fabric of an Offering" - solo by Amy Greenfield (4 Channing St., Cambridge, Mass.
(graduate of Radcliffe College now teaching at First Parish Unitarian Church at Harvard Square, Cambridge, Mass.)
- "A Universal Prayer" - choir from the Unitarian Church of Winchester, Mass.
(Robert Storer, director; Virginia Huffine, assistant)
- "Street Dance" - choir of the Congregational Church of Darien, Conn.
- "Chorale" (Jeanne Fuller, director)

COMMENTS: The session was acclaimed as a high point of the Workshop. The panel members gave constructive criticism and encouragement to those who presented works. Although their comments applied to the specific works presented, they were of such a nature as to benefit the spectators who did not participate. Thus these spectators gained vicariously, and the value of analysis extended beyond the day's presentations. Among the specific suggestions were:

- (1) the transformation of movement from the realm of pantomime to that of dance must be studied, and realized in choreography
- (2) the over-use of arm movements and superficial gestures should be avoided, motivation seeking deeper well-springs within the body
- (3) the choice of accompaniment must be carefully made - avoid music which "over-powers" the movement.

It is interesting to note that attendants at this session included Jane Renz, the first president of the Sacred Dance Guild, and several others who have been with the organization since its beginnings. It was the prevailing opinion of these people, looking back at the initial efforts, that the quality of dance choir work has improved tremendously in these few years. The leadership for this improvement has been provided by the Guild, but the capacity for growth has been, and always will be, the province of its members who come to learn and share so willingly.

The Poem upon which the choir from Storrs, Conn., based their dance, "The Miracle" is taken from Swedish Christmas by Ebba Lindquist:

"Oh, infant, we know what will happen.	'	Amid the flowers & trees there is a
We have come to tell you the truth.	'	cross concealed, though we do not
We should have liked to rejoice like	'	want to see it.
the shepherds,	'	We have come to tell you the truth.
We should have liked to give you gifts of	'	There is no truth to tell.
gold, frankincense & myrrh like the wise men.	'	Your lips are the blossom of truth.
But our hearts are too heavy.	'	Deep & dark in your eyes is truth.
We know what is going to happen.	'	Bursting forth from your hands is truth
We cannot shut our eyes and forget those	'	Oh, infant, there is but one truth: the
days at Eastertime.	'	truth that will live with you."

REPORT OF THE ANNUAL MEETING

The Annual Meeting of the Sacred Dance Guild was held Friday, Feb. 22, 1963 at 1:30 p.m. in International House, New York City.

Mary Jane Wolbers, President, opened the meeting with a few moments of silence in which to "center down" and concentrate on the purposes of the Guild.

Jeanne Saunders, Treasurer, reported a net income of \$182.23 for 1962 and a balance of \$631.00 as of Feb. 1, 1963. The Ruby Henderson Memorial Scholarship Fund now totals \$131.00 and is deposited in a savings account. It was stated that in administering this Fund preferences will be given to male students in theological schools.

Judy Bennett, Nat'l. Publicity Ch., explained the procedure for reporting activities: to be done via a mimeographed questionnaire which goes to regional chairmen. Each regional chairman in turn sends it on to the Editor of the Newsletter. Thru the Nat'l. Ch. releases are sent to religious and dance magazines.

Under Old Business, the Sec. pro temp. read the amendments to the by-laws being proposed at this time. Jeanne Saunders moved their acceptance; James Henderson seconded it and the motion was passed unanimously.

Under New Business the invitation to hold a SDG Festival in the Dartmouth Conference Center on Sat., May 15, as a part of the Festival of Religious Arts was discussed and accepted.

In regard to the scheduling of Workshops and Festivals, Mary Jane Wolbers stated that activities are scheduled at the invitation of churches. The Guild is always open to such invitations and to suggestions.

Concerning June Institute, the Ex. Com. recommended Cassenovia College, N.Y., June 24-26. The Ex. Bd. plans to meet the evening before (Sunday, June 23).

The Guild accepted the invitation of the Canadensis Methodist Church in Canadensis, Penna. to hold a workshop there on Sat., Oct. 12.

In the absence of Margaret Taylor, chairman of the Nominating Com., Virginia Lucke read the proposed slate of officers. It was moved and seconded that the slate be accepted as read and that the secretary cast one ballot electing the following officers for the year 1963-1964:

Pres.: Mrs. Charles Wolbers (Mary Jane) - 111 So. Green St., East Stroudsburg,
Vice Pres.: Rev. Robert Storer - 33 Glen Green, Winchester, Mass./ Penna.
Recording Sec.: Mrs. M. Webb Wright (Charlotte) - 567 Hanover St., Fall River,
Mass.

Corr. Sec.: Mrs. Norman Walz (Janet) - 44 E. Central Ave., Wharton, N.J.

Treas.: Mrs. Norman Saunders (Jeanne) - 15 Ellis Road, Weston 93, Mass.

Mem. Ch.: Miss Hazel Bailey - 74 Sea Ave., Quincy 69, Mass.

Program Ch.: Mrs. Prescott Fuller (Jeanne) - 10 Hickory Lane, Darien, Conn.

Publicity Ch.: Nat'l.: Mrs. David Bennett, (Judy) - 93 Orange Tpke, Sloatsburg,
N.Y.

Maine, N.H., Vt.: Mrs. Kenneth Duston, (Dorothy) - Hampstead, N.H.

Mass.: Mrs. John Smith (Marie) 20 Magnolia Ave., Holyoke, Mass.

R.I.: Miss Elsie Simmons, Beneficent Cong'l. Ch., Providence, R.I.

Conn.: Mrs. John Lucke (Virginia), 5 Willow-brook Rd., Storrs, Conn.

N.Y.: Mrs. Willett Porter (Shirley), Box 576, New Paltz, N.Y.

N.J.: Mrs. Richard Schayer (Lillian), 1481 Hazelwood Ter., Plainfield, N.J.

Penn.: Mrs. Hubert Wagner (Virginia), 6608 N. 6th St., Phila., Penna.

Directors: (3 year terms)

Mrs. Russell Hart (Senia) 432 Silver Lane, Billings, Montana
 Mrs. John Rabin (Ethel) 753 Oak Ave., Westfield, N.J.
 Mrs. Ralph Odom (Martha) 207 Middlesex St., Springfield, Mass.
 Mrs. Henry Gray (Helen) 221 Girard Ave., Hartford, Conn.
 Mr. Nels Anderson, 2001 Niles Ave., St. Joseph, Mich.
 Mrs. Willis Rayton (Ruth) 2 Tyler Rd., Hanover, N.H.
 Mrs. Theo. Rice (Josephine) 117 Sewall Woods Rd., Melrose Highlands, Mass.
 Mr. James Henderson 813 Columbus Ave., Boston 20, Mass.
 Mrs. Joseph Canino (Leda) 27 Lawrence Drive, Greenburgh, White Plains, N.Y.
 (Slate submitted by Margaret Taylor, Virginia Lucke, Helen Gray)

Jeanne Saunders as treasurer recommended that members submitting bills of expenditures send a carbon copy of them to the President. Jeanne Saunders also made a motion that the Guild Allot \$35.00 toward the President's expenses to attend the National Convention of the American Assoc. of Health, Physical Ed., and Recreation to be held in Minnesota in May. Mary Jane Wolbers, as Pres. of the Guild, has been asked to address the Nat'l. Dance Section. The motion was seconded by Virginia Lucke and carried.

The meeting adjourned at 2:20 P.M.

Feb. 24, 1963

Dear Margaret,

Well, the New York meeting was superb. It was the best workshop I have ever attended. The blending of concern for the spiritual and concern for dance as an adequate vehicle for the spiritual was perfect. There were varying degrees of ability - but one strongly unifying goal. This was so evident - from beginning to end: in the work sessions, in the panel evaluations, in our personal conversations. Now I can believe that there can be a very real meeting of minds in the Guild. You have said so, but I thought you were stating the impossible!

Janet (The person I had quoted as "Confused"!)

Reflections on New York:

We need more down to earth help for our directors, many of whom are not dancers, many of whom have the vision, but need encouragement. Expert technique classes discourage these people. It is like telling our dedicated Junior Choir leaders that they should be studying voice with a master teacher. I do hope at Hanover that we can be honest and give the public an example of dance as it is used in the chancel and not on a platform. . . .

Keep the faith!

Bob Storer.

"It follows that the role of art is to reflect reality. It has meaning. In the Christian view, art is not designed to be beautiful, it is designed to show God's world to man the creature. It is less to be enjoyed than explored. Art, in this sense, is not a problem of aesthetics; it is an attempt to signify that which is basic."

from Worship and the Arts by Keith Irwin and Roger Ortmayer

Nashville, Tenn., 1953

WHAT OUR MEMBERS ARE DOING:

Lillian Schayer: Presenting a program on the use of rhythmic motion at the Unitarian Church in Orange, N.J. on March 25.

Judy Bennett: The Dance Choir of the Sloatsburg Methodist Church (Sloatsburg, N.Y. will present a service of worship on the evening of Good Friday. Assisted by four boys from the church school, plus an adult soloist, the Choir will dance, speak and act as anonymous members of the irrational forces which led to the Crucifixion. Two dances will be performed, one processional using Bach's "Jesu, Joy of Man's Desiring", the other a dance of lamentation, solo portions danced by choir director, Judith Bennett, using the "Entombment" portion of Hindemith's Mathis der Maler.

Three weeks later, the Choir will present another processional, "All Creatures of Our God and King" and "The Lord's Prayer" as a part of the church school's observance of the beginning of Nat'l Family Week.

We were pleased recently when a photographer from a local paper spent over an hour photographing the group in its leotards and tights taking part in a class, then later in the sanctuary, robed, rehearsing for the Good Friday service. A reporter spent an additional hour gathering material for a feature story in early April.

Jeanne Fuller: Director in the Congregational Church in Darien, Conn. We presented a special piece for Family Vesper Service concerning One Great Hour of Sharing. The dance was entitled "No Hands but Ours".

We are working on a 50 minute special Lenten Vesper that will be all dance entitled "To Whom it May Concern" which will be built on a narrative, both scripture and poetry, on the events of Holy Week. We will use organ, a drum and a trumpet also.

On May 12, at the invitation of the United Church in Rowayton, Conn., we will present a unit on the Christian Family.

Elizabeth Covill, director in Beneficent Congregational Church, Providence, R.I., tells of the coming Palm Sunday Evening Service on April 7:

Processional: "On the Way to Jerusalem" from Maunder, "Olivet to Calvary"; Robertson's "Lord's Prayer"; Handel's "Largo" (a study of prayer & worship moods); Spiritual: "Were You There When They Crucified My Lord?" (by 3 young men); Psalm 137; Poem: "I am the Cross" by William Stidger; Dance-Drama: "True Freedom" readings, music by Yakovac, suggestions of choreography - all received from Margaret Fisk Taylor.

Connie Fisher, director of the Sacred Dance Choir of California Western College, San Diego, Calif., writes: Our Choir meets weekly in the Chapel. Our repertoire includes "The Song of Christmas" and "The Song of Easter"; "The Creation" James Weldon Johnson; Benjamin Britten's "Ceremony of Carols"; David's Adoration with five men.

Joan Strickland Johnson, director of the Worship Choir in House of Prayer, Minneapolis, Minn. writes: Our new church with 9 aisles and central altar provides a marvellous new experience. No one in the congregation complains that he can't see! At Christmas we had a variety of places to work - one for the Annunciation, another for the manger, etc.. Now with Lent we are further challenged.

I enjoyed CBS' "Triptych" - danced so sincerely by John Butler's group. I would like to secure a copy of it to share with many here who missed it.

We have 7 boys and 14 girls in our Worship Choir. We are presenting 5 Lenten Services in at four Lutheran Churches (one on the U. of Minn. Campus).

14. What our Members are Doing (continued)

There is a good article on Joan Johnson's work in Lutheran Woman, March, 1963. It is entitled "Worship in Motion" and there are three illustrations.

Mrs. John Rabin, director of the Junior Rhythmic Choir of the Presbyterian Church in Westfield, N.J. tells of her group assisting in the Chapel Service on March 3 and twice on March 10. They will interpret "Consecration" and "My God and King".

Margaret Fisk Taylor led a two hour workshop with 25 Princeton Theological Seminary students participating on March 15. They were the freest and most creative of all seminary students that I have worked with. On March 24, I assisted in "Moses, Child of Promise" (Hunkins) using Jewish girls from the Hillel Foundation in the choral movement for the Hebrew people and high school girls for the Egyptians. The Women's Chorus of Ohio Univ. sang the choral drama and there was a small orchestra of harp, clarinet and percussions. On March 29 and 30 the Church of the Brethren in West Milton, Ohio, sponsored a workshop. On the 29th from 1:30 - 10:00; then a moving, spontaneous worship service in the new sanctuary. All day on the 30 we had youth groups and leaders. The closing vesper in which 34 participated was so deep - it is just indescribable. Six J.H. and S.H. boys were in the group. One J.H. boy came to me at the end and said, "I was sure this would be crazy and I didn't want to come; but I just want you to know that it meant a lot to me - especially taking part in that service." I said, "You are really wonderful to come and stick by all day, when you thought it might be crazy. Lots of times people won't be willing to try dramatic movement." Most of the work in preparation was done by Shirley Fitz..

I have a most unusual group that I am taking to assist in the program on "Religion expressed thru Dance" at Otterbein College for their Religion-in-Life week. Our group from Ohio Univ. includes 4 men and 5 girls - 2 R. C., 2 Luth., 1 Meth., 2 Epis., 1 Presb. and 1 Jewish! It is on Apr. 16.

On May 3-5 I shall be leading workshops, etc. at Plymouth Cong'l. Ch. in Fort Wayne, Ind., May 12 I will take an Athens group and teach a group in Hamilton, O. for a Vesper in Trinity Episcopal Ch..

June 17 - 22 I will teach Meth. college girls to participate in four Vespers during their nat'l Kappa Phi Convention, at Bowling Green, O. Then I hope to get to the June Institute, in Cazenovia. And then there is the week, Aug. 3-10 at Geneva Point, N.H. as mentioned on p.2.

Wini Wagner, (daughter of Virginia Wagner), who is attending the Philadelphia Dance Academy, was recently awarded a scholarship by the Phila. Bd. of Education. This is the first Dance Scholarship ever offered by the Board, and was awarded on the basis of scholastic standing, audition and interview.

Sonia Hart, assisted by members of the First Congregational Church in Billings, and by Martha Hammond of Denver, presented a service of worship for the first Wed. evening in Lent - a part of a series on religion expressed thru unusual sources.

ed. note: By the way, we should have a mid-west and a western representative on that publicity chairman list. Thru an error it didn't get on the agenda for the annual meeting. So - to you who are not easterners - do send in your notices of what you are doing to Judy Bennett, the Nat'l Publicity Chairman. We'll need information for the next News-Letter on September 1. Tell us what you did this summer and fall activities.

Did you see the article in LOOK for March 24 on Rev. Mr. Glinesk's dance activity? "Rebel in a Brooklyn Pulpit". He dances and has dancers in his church.

Dear Mrs. Taylor,

Enclosed is an article I would like to have published in the Newsletter. I am studying under the supervision of Mrs. Henry David Gray.

DANCE WITHOUT ACCOMPANIMENT

Many members and students of the Guild have asked me how I can dance without accompaniment. By dancing without accompaniment, I mean without the use of music or choric reading.

One factor that makes it easy for me is that I have a loss of hearing. The second is my love for dance, but I have no thoughts of going professional. The third stems out of the first two - concentration. Because I do have a hearing loss, I don't hear any soft sounds back stage or to the sides. And because of my love for dance, I'll concentrate on what I'm doing.

The steps I take in doing this type of thing are:

1. What type of program is it? Religious, comic, modern,?
2. What can a male dancer do?
3. Is it long or short (in time) and can ordinary people understand what I'm trying to say?

When these steps have been answered, I then go ahead and work on the dance. I don't recommend this for anyone just starting out in dance or for full choirs. It should be done by one, two or three persons who have had a few years of training. With two or three persons, each one must know the other person's part so the dance doesn't look like mess when it's finally presented. Also, the soloist(s) must be able to compose his own dances and this comes from imagination and proper use of technique.

Another helpful factor: when you select an idea, build up a story around it and then use your technique to form a dance. With this story, it is easier to remember what you are doing. This is how I work out my dances without accompaniment.

I would like to correspond with persons who are interested in doing this type of work. If you have any questions, please write to me. Here is my address and please use my middle initial as my father has the same name: Donald P. Harnor, 672 Broad St., Hartford 6, Conn.

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Diocese of Madras, Church of So. India
School for the Deaf
Mylapore, Madras 4, India.

Dear Mrs. Taylor,

Your book on "The Art of the Rhythmic Choir" has just arrived after three years of trying to obtain it. . . . Two years ago I produced a whole programme of Psalms interpreted by Dance and Drama and Choral Speech for a Service of Preparation for Christmas. We started with the Lord's Prayer followed by your version of Psalm 27 which I took from your filmstrip; then my own version of Psalm 23 done as a dance. . . . We did it in the Church and the atmosphere was most reverent. It was all very revolutionary. Those taking part were Anglo Indians and they very much enjoyed it.

I took the Lord's Prayer (Broadbent) from your book and made many alterations. We did it kneeling all the time so that there would be less disturbance. I

found the old like to join in but found getting up a distracting effort, and I wanted it to be real prayer. Several gestures were changed. . . . "As we forgive others" was shown by the "peace gesture" - the folding of the neighbor's hand in our own - a gesture we use in the Communion Service of the Church of South India to represent our fellowship; taken from the Syrian Church originally. For "Hallowed be Thy Name" we have the Indian form of full prostration. In this form I have taught The Lord's prayer to children in the villages, to Hindus and to illiterates. They learn the prayer with the gesture.

My colleague, doing Religious Drama in No. India, and myself have written a book called "Drama in the Church" which has just been published. In it I wrote a chapter on Liturgical Dance, entitled "Interpreting the Psalms through Movement".

I wish I could come over to U.S.A. for further training in Rhythmic Choir, but that isn't possible. . . . I am hoping to do research into different kinds of dramatic approaches to different kinds of people, such as village Hindus, the patients in Hospital Wards. It is all very exciting. This is a great field of missionary work for the future, so please encourage your Mission Boards to take this work up.

Yours sincerely,
Joyce Peel

ed. note: Joyce is English and I have corresponded with her occasionally as with missionaries in many parts of the world. I was delighted that you had Phyllis Johannes of the Laubach Literacy Program taking part in the Feb. 22 Workshop. What a tremendous possibility there is for Christian people all over the world to use their own symbolic movements to express their worship. This is the great ecumenical language that can be understood by all!

Do you realize that in this issue of the Newsletter which covers from coast to coast that these religious groups are mentioned and active: Church of the Brethren, Congregational (United Church of Christ), Episcopal, Jewish, Lutheran, Methodist, Presbyterian, Roman Catholic, Unitarian, and United Church of South India? Each one of us with our own light and consecration are pioneers in a truly ecumenical language!

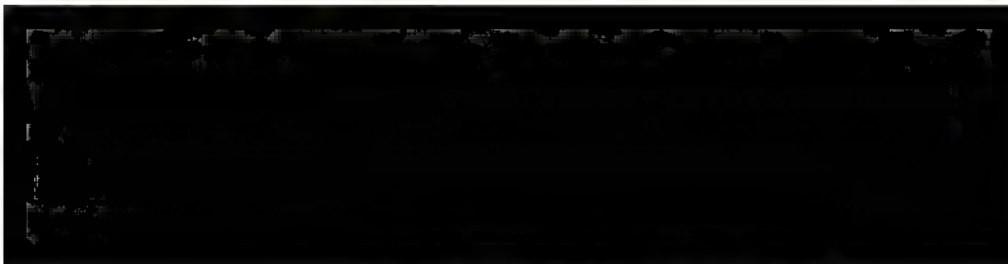
Paul Tillich: "Religion is man's total response to his Creator, and this response finds unique expression thru the arts. Art is man's self-expression and as such is a revelation of man's inner condition. When man gives expression in art to his ultimate concern, that art is religious art, whether the subject matter is traditional or not. In our contemporary culture of alienation, anonymity, and materialism, we need witness of religion in art to the worth of man and his response to his Creator."

Martin Buber: "When you utter a word before God, then enter into that word with every one of your limbs." "How can a big human being possibly enter into a little word?" "Anyone who thinks himself bigger than the word is not the kind of person we are talking about. By entering into the word with every one of his limbs, that is, by bringing the sum total of his life's experience to the reading of the Bible and holding himself open to the possibility of fresh response, the man of today may encounter revelatory significance embodied in the texts."

SACRED DANCE GUILD MEMBERS ENROLLED SINCE THE END OF JANUARY, 1963:



New Student Additions:



Last fall at the Charles Wesley Methodist Church in McLean, Va. there was a special dedication service as a part of the morning worship in which one adult singing choir, two youth choirs and one Rhythmic Choir (directed by Mrs. Nan Heier) stood with their directors facing the minister.

PLEDGE OF SERVICE

Minister: Do you desire to be recognized as choir members of this church?
 Choir Members: We do.

Minister: Will you endeavor to be regular and faithful in the performance of your duties?
 Choir Members: We will.

Minister: Will you strive to be an instrument used of God to the end that your service shall further a spirit of reverence?
 Choir Members: We will, and so pledge ourselves.

(over)

Minister: Will you strive to act so that your service will bring about an atmosphere of worship?

Choir Members: We will and so pledge ourselves.

Minister: Will you strive to praise your God so that the congregation shall be led into a spirit of praise?

Choir Members: We will and so pledge ourselves.

Minister: All talents are a gift of God and should be used for His glory and the good of our fellow men. Will you so strive to use your talents?

Choir Members: We will and so pledge ourselves.

UNISON PRAYER: (Minister, Choirs and People)

Father, help us all, choir members and worshipers, to be conscious of our debt to Thee and our obligations to one another. Let us support each other to the end that Thou, O God, may be exalted. Help us to surrender self, that there may be no seeking of personal glory but rather let all that is done be done for the honor and glory of Thy Holy Name. We pray through Jesus Christ our Lord. Amen.

(This should be adapted for your own church use. I was happy to see the Rhythmic Choir linked in with the other singing choirs.)

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On The Catholic Hour on NBC-TV (produced in cooperation with the Nat'l Council of Catholic Men) in a series on "Art and The People", there was a program on "Movement and the Dance" by Rev. William F. Lynch, S.J. on Jan. 20. It emphasized that dance can bring a sense of relatedness between people. "With the help of our bodies we can achieve an inner harmony and move no longer alone but in unison with other human beings. Thus, moving together, and knowing we do, we form true friendships and the order of love." The narrator felt that the professional entertainment artists should become more closely involved with plain "people": "We propose that you come out among us in America and either find us or help us find ourselves. You must stop patronizing us. You must send your real artists out among us and we will work together. At first we will be shy and difficult, but the human greatness will come out of us and we will teach you what real movement and style is."

ed. note: I think Father Lynch might be interested in the Sacred Dance Guild which is an exciting mixture of folk and dancers mutually learning from each other and developing a tremendous source for communication between man and man and between man and his Creator.

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In the next issue we hope to bring to you the address by Joseph Canino who shared his thoughts with the Guild at the Feb. meeting, but, since it was 8 pages long and there was a request that none of it be cut, and since we have Amendments to the By-Laws, and such full reports - we just don't have the space this time. You see there is a weight mailing limit for our Newsletter - so we come to an end. Read between lines, use your imagination, write to persons who mention matters that intrigue you - in these ways your Newsletter expands in a limitless way. I shall be your editor for two more issues this year. It is a lot of work, but it is a privilege and all I write is in love. Right now I am concerned that you will feel I was too severe about the matter of "educating" when actually my books and this Newsletter are obvious expressions of my awareness that people need to understand more about this growing art. So, I ask your understanding - humbly because I don't feel I stated it well, - yet I felt a need to try to express it.

- your editor, Margaret -

The By-Laws of the SACRED DANCE GUILD (accepted Feb. 10, 1958)**see p.3.

Article I - Name

The name of this organization shall be the SACRED DANCE GUILD.

Article II - Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form, and to provide a means of communication and training for dance choirs.

Article III - Membership

Membership shall be open to all who are interested in this field.

Article IV - Dues

Dues shall be two dollars per year, payable at or before the time of the Annual Meeting.

Amendment - The following categories of membership and fees shall apply:

Regular member - \$2.00 (includes Newsletter)

Student member - \$1.00 (includes Newsletter)

applicable through school and undergraduate college years

Sponsor member - \$5.00 (includes Newsletter)

(accepted Feb. 22, 1963)

Article V - Officers

The officers shall be a President, a First and Second Vice President, a Recording Secretary, a Corresponding Secretary, a Treasurer, and nine Directors to serve for a term of three years each; three of whom shall retire each year, three new Directors being elected annually to serve three years.

Amendment - There shall be no Second Vice President. Instead, there shall be a Vice-President, in charge of the Newsletter, and a Program Chairman (see Article X - Committees).

(accepted)

Article VI - Executive Board

The executive board shall consist of the Officers named in Article V, the Chairmen of Standing Committees, and the Advisors.

Article VII - Duties of Officers

Section 1. The President shall preside at all meetings of the Guild, and of the Executive Board.

Section 2. The First Vice President shall be the editor* of the Newsletter under the guidance of the President, and shall preside in the absence of the President.

*Note Amendment to Article V - "in charge of the Newsletter".

Section 3. The Second Vice President* shall be Chairman of the Program

*Note Amendment to Article V - "There shall be no Second Vice President. Instead there shall be . . . a Program Chairman."

(over)

Section 4. The Recording Secretary shall keep a record of each meeting, and prepare a report for the Newsletter and Publicity Chairmen.

Amendment - The prepared report (Article VII, section 4) shall be sent to all Executive Board Members, as well as to the Newsletter.

(accepted Feb. 22, 1963)

The Corresponding Secretary shall notify members of the time and place of meetings, keep a record of applications for membership, and answer all correspondence.

Amendment The Corresponding Secretary shall be responsible for keeping the mailing list up to date and for furnishing copies of it to publicity chairmen and, upon request, to committees responsible for publicizing Guild functions.

(accepted Feb. 22, 1963)

Section 5. The Treasurer shall receive, hold, and pay out the funds, shall keep an itemized account of all receipts, appropriations, and expenditures, and shall submit a statement of finances at the meetings.

Article VIII - Meetings

There shall be three meetings each year: the Annual Meeting in February, the Festival in the Spring and the Convention in the Fall.

Amendment - There shall be one general meeting of the organization each year, the Annual Meeting in February, held in conjunction with the Mid-Winter Workshop. The Executive Board shall also meet in February, and at such other times in the year as are necessary to carry on the activities of the Guild.

(accepted Feb. 22, 1963)

Article IX - Elections

Section 1. Elections shall be by ballot at the annual meeting. Officers shall be elected to serve for one year. Three Directors* shall be elected annually to serve for three years. *Note - Article V - Officers. Nine Directors in all, three retiring, six remaining, three taking office each year.

The Chairman of Membership, the Chairman of National Publicity, and Regional Publicity Chairmen shall be elected at the Annual Meeting by ballot.

Section 2. The Advisors shall be elected by the Executive Board.

Article X - Committees

Section 1. The President shall appoint a nominating committee of three members. This committee shall nominate a list of Officers, a Chairman of Membership, a Chairman of National Publicity, and Chairmen of Regional Publicity.

Amendment - The Nominating Committee shall be a rotating one, one member to retire after serving three years (the third year as Chairman), the second member moving up to Chairman for the next year, and the third, new, member being appointed each year by the President. (accepted Feb. 22, 1963)

Section 2. The Membership Chairman shall receive dues, send out membership cards, give the names of new members to the Recording Secretary, the Corresponding Secretary, and to the President, and give money and names to the Treasurer.

Section 3. The National Publicity Chairman shall act as editor of any member's material, advance notices, and post write-ups of organizational activities for regional publications, send copies to the other regional chairmen, to the National Publicity Chairman, and to the First Vice President for the Newsletter.

Amendment - Section 4. The Program Chairman shall act as coordinator of all Guild program activities, shall assist chairmen in appointing committees for workshops, the Festival, and other functions, assist these committees in the planning of same, and keep a complete record of all Guild-sponsored events.

(accepted Feb. 22, 1963)

Amendment - Article XI - Amendments

The by-laws may be amended by a two-thirds vote of the members present or represented by proxy in writing and voting at the Annual Meeting, provided that the proposed amendment is included in the announced agenda for the meeting. Amendments shall be drawn up by the executive board and presented for discussion and vote at the general organization meeting in February.

(accepted Feb. 22, 1963)

* Prior to this date, the organization existed as the Eastern Regional Sacred Dance Association and had no formal by laws.

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So, now, if you have read these by-laws, remember to pay your dues in February each year or you will be missing the Newsletter.

Save these Newsletters in a notebook so that you can keep them in order and follow the development of the Sacred Dance Guild. A lot of work has gone into the amending of the By-laws - they are guides as well as factual items.